

SHADOWS ON NEWS

Public Is In for Another 'Miracle Man' Photo Play Count and Countess in Movies.

By FRANK VRELAND.

THE public is in for another "Miracle Man" picture, if the public cares to know about it and be prepared in time. Among the forty-two new features which Paramount—the dress parade name for the Famous Players-Lasky Corporation—is getting ready to release is "If You Believe It, It's So," a title which ought to be self-explanatory to the millions who saw the first big healing picture, who can explain it to the millions who didn't.

The late George Loane Tucker, producer of "The Miracle Man," had selected this story and intended to star Thomas Meighan in it as his next picture, but unhappily he died before he had a chance to show whether he could repeat and cure thousands of spectators of their troubles—at least for an hour. However, Meighan has been starred in the production that was finally made by another director, so that much of the original plan has kept above the surface. While no great revival spirit seems to be sweeping the country, it appears to have landed hard on the screen.

Sometimes persons of distinction get into the movies almost unheralded, though the reader may not believe this and the photoplay producers find it hard to account for afterward. Such a case occurred recently at the Goldwyn offices, when a casting director happened, quite casually at the last moment, to mention to the press agent that the following afternoon screen tests were to be made of a Count and a Countess. Then the director turned away, apparently sure that the market had slumped considerably on foreign nobility since the war, especially as several of them had already entered the movies, and it might no longer be considered a matter for calling out the fire department and the brass band.

But not so the press agent—he knew that Count and Countess who espoused the films were always good for a neat headline in the papers. "Hold on a minute," he said. "What's the name of the couple?" "The Count and Countess Edward Zichy," replied the director nonchalantly. And it wasn't until the press agent began to talk and perspire eloquently at the same time that the director realized the Count and Countess had figured largely in the public prints of late because of an unpremeditated marriage.

Jousting tournaments by medieval knights have very rarely been staged in the movies, despite the picturesque color of such events, which stands out all the more conspicuously on the silver sheet because the spectators don't hear the hardware clank unromantically, especially when one jousting knight is helped off his horse's tail by another. "A Connecticut Yankee in King Arthur's Court" had such an affair, but it was done in such a spirit of "knock-out" that any trace of the jousting spirit was lost. The director of the picture, however, had a little excitement when one of the knights landed on his head and still didn't live, the tournament meant little but a grand slam in the court of the story.

However, Marion Davies in her latest picture has changed all that—she has had to, because the picture is "When Knighthood Was in Fashion," which called for a tournament as one of the staple industries of the period. Here the conflict, "A Tournaunt," signifies something more in the picture than nearly anything else, and it is a studio tournament, with every move carefully calculated. Although it would seem likely that large crowds and knights in full panoply could hardly be handled in the interior of a plant, it is said that it has been done more successfully in this case than in an exterior set, especially in the matter of uniformity and brilliancy of lighting, and knights simply must have the proper illumination when they whisk another noble lord out of the saddle. To get the best effect it should be done with slow motion photography.

The United Artists are planning to prevent Douglas Fairbanks' latest picture a repetition of the shrewd juggling of his name which was done with those who were not seen doing Doug in "The Three Musketeers." When the Dumas picture was first rampaging around the country and earlier version by Thomas H. Ince was re-released and renamed "The Three Musketeers," entirely without Ince's consent, he points out—and was presented by certain exhibitors on the same bill with an old Fairbanks picture, but with Doug's name so emphasized that the title of his picture so obscured in comparison to that of "The Three Musketeers" that many customers hustled or their hat and coat and ran around to the house in the four alarm belief that they could see the star in "The Three Musketeers."

To avoid any similar embarrassment for Fairbanks' Robin Hood picture, since there are other pictures of the English freebooter extant, United Artists have made the request that the whole production be referred to with quotation marks, thus, "Douglas Fairbanks in Robin Hood," so that the title star now takes his place in immortality alongside Shakespeare's "Julius Caesar." Possibly the company was moved to include Doug in double quotes since he might already be considered to be enclosed in single quotes by his mustache. And yet it is almost a sure bet that some way will be found to circumvent this scheme, for there is nothing like plenty of easy money to sharpen the wits.

came of a wealthy family, unlike *Herbert*, went to Los Angeles and got a job as an extra in Miss *Barrie's* company just to be near his divinity and share the same studio light burns with her. Did it get him anywhere? Not so you could notice with a microscope—wherein truth it is just like fiction.

The latest word from John Emerson and Anita Loos, now in Europe, is that they find Vienna even more gay and attractive than before the war, and they have decided to settle down there for the rest of their natural lives—until they feel life is unnatural and they decide to move on. They have already taken an apartment in Paris, but have shut that up as proof to all the world that they mean to stand by Vienna. Probably *Manchuria* will be their next stop.

No testimony is given by them as to the after war quality of beer there—this comment being simply thrown in as the necessary introduction to one of Miss Loos's stories. She was staying at the Coronado Hotel one summer and watching the groups of nouveaux riches give one another the supreme fishy eye in the lobby. One day a stout dowager came up to another elderly and beloved woman seated near Miss Loos and introduced herself in honeyed tones: "I'm Mrs. R. from Milwaukee—the R. breakfast will be your neighbor. I understand you're in the same business, I thought it might be nice for us to get acquainted."

"Well, if they do," answered the optimistic director, "they'll probably imagine it means 'Republic of Ireland.'" A survey of movie conditions in the West recently conducted by Howard MacLellan, managing editor of the *International Cinema Trade Review*, indicates that business in the film theaters is picking up generally and that exhibitors are less convinced that the thing for them to do presently is to engineer a successful bankruptcy. An outstanding element in the improvement is the distinct lessening of unemployment and the opening again of many of the factories, and for the cinema exhibitor while there's work there's hope.

During the drought in patronage that has been in evidence the last year many exhibitors were hard put to it to see that film fans didn't break the old habit of going to the movies. The movie has become more critical of photoplays, no longer attending them just because they actually move, and the films can hardly be said to have the hold of a disquisition on spectators—they don't really replace the saloon in so far as they seem a vital necessity. So the exhibitors planned schemes to keep the patrons down to the ground during hard times in order that they might develop a passion for pool and billiards instead in the interim before prosperity. They arranged plant performances and the tickets were distributed gratis at factories for foremen for certain afternoon and evening shows, solely for the purpose of reminding the audience that they owed a duty to the film.

Henry Ford is reported to have shut down his movie plant in Detroit and to have gone out of the business of assembling pictures by the yard. His educational features were generally of good quality, and made machinery as interesting as the automobiles. But Ford may come back into production on a larger scale in the future, and he still has more than a fatherly interest in them for his pocketbook is said to have been deeply touched. Fitzpatrick and McElroy of Chicago, who marketed his product, have a chain of film theatres throughout Illinois, and Ford is said to have put money in them, still having enough left, according to Thomas A. Edison, to have \$27,000,000 in the bank.

Actors in Peril Filming "The Storm"

House Peters, Virginia Valli, Matt Moore and Josef Swickard were placed in peril several times during the filming of "The Storm," screened at the Capitol this week. Stories about their dangerous experiences are corroborated by scenes in the picture. Universal sent the unit, under Reginald Barker as director, to the Feather River Canyon, in northern California. Seldom has a camera man penetrated more than a few miles into the beautiful wilderness of Feather River. Reginald Barker is a director of wide experience, but he has never seen so many "close shaves" in the making of one picture as there were in "The Storm." On the stage Langdon McCormick's sensational play couldn't give opportunity for the perils connected with the filming in nature's virgin territory. On a narrow mountain stream, with a deadly current and hidden rocks, Miss Valli and Swickard made eight trips in a canoe for thrilling scenes. If there had been more than eight canoes they would have made more. Each time the canoe was smashed. That was the only way for the grip of the current to be broken—poor the players and drag them out, letting the fragile canoes smash. It is all in the picture.

Peters and Matt Moore escaped death when tall pines burning in a fire scene closed in single quotes by his mustache. And yet it is almost a sure bet that some way will be found to circumvent this scheme, for there is nothing like plenty of easy money to sharpen the wits.

Mme. Gadski Returning From Trip to Germany

Special Cable to THE NEW YORK HERALD. Copyright, 1922, by THE NEW YORK HERALD. New York Herald Bureau. Mme. Johanna Gadski, in private life the wife of Hans Tauscher, sailed on board the Resolute from Hamburg on Tuesday. Other passengers were Col. and Mrs. E. M. House, Prof. John A. Mandel of New York University, Supreme Court Justice Lorenz Zeller and Mrs. Zeller, Rear Admiral Osterhaus and Mrs. Osterhaus, Miss H. H. Robinson and Mrs. Henry B. Fye.

New Photo Plays Are Screened.



'Top of New York' With Miss May McAvoy Among the Novelties.

MISS MAY McAVOY, the little actress who portrayed *Grizel* in Sir James M. Barrie's "Sentimental Tommy," will be the star of "The Top of New York," the Paramount picture which has been selected by Hugo Rosenfeld as the feature attraction of the Rivoli this week. It was written especially for Miss McAvoy by Sonia Levien, young New York novelist. George Hopkins wrote the scenario and also designed some of the settings. The picture was directed by the late William D. Taylor.

The story reflects the contrasts between the joy of a top story at Christmas time and the pathos of a tenement home. The cast includes little Mary Jane Irving, Little Pat Moore, Walter McGrath, Edward Cecil, Charles Bennett, Miss Carrie Clark Ward and Arthur Hoyt.

"Picturesque New York," an Urban Kinetograph Review, has been chosen by Mr. Rosenfeld as an appropriate scenic in connection with Miss McAvoy's photoplay. Another screen number promised is a comedy. "The Storm," which Universal adopted from Langdon McCormick's stage success of last year, will come to the screen of the Capitol. It is distinguished by the forest fire and the blizzard scenes. On the stage Langdon McCormick's novel type of triangle is built the frame of the story. House Peters, master of the simple primitive role, portrays the part of the elemental woodsman. Miss Virginia Valli is the fragile flower of the North and Matt Moore is the third angle of the triangle. Joseph Swickard, of "Four Horsemen" fame, Frank Lanning and Gordon McGee are in the supporting cast. Reginald Barker directed the production.

"One Clear Call," the pictureization by John M. Stahl of France Nimmo Greene's book from the scenario by Ben Meredith, comes to the Strand. The story involves a variant of the love triangle, in which two men are ruined by their love for the same woman, only to find regeneration at the same source. The locale of the story is limited to a small Alabama town. Henry B. Walthall, Milton Sills and Miss Claire Windsor are the leading roles.

Harold Lloyd's comedy, "Be My Wife," announced for revival earlier, but postponed, will be shown this week. Miss Mary Miles Minter, Paramount star, returns to the Rivoli in "South of Suva." The story was written by Ewart Adamson. Frank Urson directed the production and the Barcelona Symphony Orchestra. Adamson spent five years as a cocoanut planter in the country, which he described in his story, and has drawn upon life for his theme. John Bowers, Walter Long, Miss Winifred Bryson, Roy Atwell, Fred Kelsey and Lawrence Steers play important parts

Famous Dancer and Her Poet Husband

in the picture. It is a dramatic story of a young English woman who goes to Suva, in the Fiji Islands, to join her husband. Harold Lloyd in "Haunted Spooks," a Pathé comedy, "That's Nature For You," a Post Nature Picture, which makes "hikings" comfortable, and a music film entitled "Javanese Dance," with Miss Martha Graham as the dancer, settings by William Gillette, choreography by Ted Shawn, and color by Prizma, are other features of the film program.

Jack Barrymore, in the photoplay version of "Sherlock Holmes," from William Gillette's dramatization of the Conan Doyle's stories, will be at the Cameo.

"Nero," the William Fox spectacle, enters upon its fifth week at the Lyric. "The Deliculous Little Devil," starring Miss Mae Murray and Rodolph Valentino in her support, is retained for another week at the Central.

"The Stroke of Midnight," with Victor Seastrom, continues at the Criterion.

Miss Mary Carr in "Silver Wings," the Fox domestic drama, remains at the Apollo.

Following is the program:
1—Marche Heroique.....Saint-Saens
2—Overture "Holkensark".....Grieg
3—Heart Wounds.....Grieg
4—Hungarian Rhapsody.....Liszt
5—(a) Marche-Brillante.....Goldman
(b) In the Springtime.....Goldman
(c) Rite of the Evening.....Goldman
(d) Waltz.....Goldman
6—Carnet Solo.....Ernest S. Williams
7—Waltz "Tou Paris".....Waldteufel
8—Cortège du Serrano.....Lippew-Ivanow
9—Caucasian Sketches.....Lippew-Ivanow

Orchestra Enlarged For This Season's Stadium Concerts

Eighty-five Philharmonic Players to Be Greeted by First Audience July 6.

When the summer concerts at the stadium of the City College open on Thursday evening, July 6, the audience will greet an enlarged Philharmonic Orchestra of eighty-five men—five more than last year.

The concerts will be under the leadership of Henry Hadley for the first three weeks and under Willem van Hoogstraaten for the second three. This announcement was made yesterday by Adolph Lewisohn, the stadium committee's honorary chairman; Arthur Judson, manager; Mrs. Charles S. Guggenheimer and Mrs. Newbold Le Roy Edgar, the committee's chairman and vice-chairman, respectively.

Frederick Landau is to be concert master and Edward Tark assistant concert master and first violin. The principal second violin is announced as Ferdinand Lowack, and J. Kovarik is to be first violin. The first cellist is Cornelius Van Vliet, with Anselme Fortier first bass.

Nicholas Kouloukakis is first flute, Bruno Lalate first oboe. The clarinets will be led by Gustave Langemus and the bassoons by Benjamin Kohn. Fred Geib, tuba; Alfred Frisbe, tympany; and Theodore Cella, harp, the roster of the leaders is complete.

All last week, in Aeolian Hall, the Stadium audition try-outs have been going on, over thirty candidates a day. Six hundred in all have asked to appear before the committee, and every one will be heard.

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The Goldman Band, under the direction of Edwin Franko Goldman, will give the first of a series of five concerts on the Mall in Central Park next Thursday evening.

The Goldman Band is also giving a season of twelve weeks on the green at Columbia University, together with a few additional concerts in the various parks.

For the first concert in Central Park the soloist will be Lotta Madden, soprano. The program follows:

1—Overture "Egmont".....Beethoven
2—Andante from "Die Symphonie".....(C minor).....Beethoven
3—Allegretto from "Die Symphonie".....(D minor).....Beethoven
4—Overture "Leonore".....Beethoven
5—Overture "Light Cavalry".....Von Suppe
6—Vocal Solo.....Lotta Madden-Soprano
7—Waltz "Lenna".....Zichner
8—Excerpts from "Rigoletto".....Verdi

The Goldman Band will give concerts in Central Park on the evenings of July 6, 20, August 3 and 5.

Albert Coates, guest conductor of the New York Symphony Orchestra, will give the recent production under his baton of the Wagner "Ring" dramas in Covent Garden, has left London for Milan, where he will direct concerts in the Scala. A letter received here from Mrs. Coates, the wife of the British conductor, says in part:

"The performances of Wagner's 'Nibelungen Ring' at Covent Garden were a tremendous success. I think I have never seen my husband work so hard as he has been doing all these weeks. He was rehearsing at the opera house every day from 1 o'clock in the morning until about 1 o'clock at night. The performances were really beautiful, the houses were sold on the last seat and the enthusiasm of the audience when, after playing the Ring, he never heard in England before."

Because of the unusual success of the concert that was given by the Goldman Band at the Lyric, the Lyric has been decided to increase the number of such concerts this year. Edwin Franko Goldman and his organization will play for the Lyric on Tuesday, June 26, at 8 o'clock. The full band of sixty musicians will appear and Ernest S. Williams, cornet, will render solo. Besides the numbers on the program, Mr. Goldman has arranged to have a number of additional pieces played for the amusement of the many Lyric patrons. The Lyric public will be admitted to the grounds.

Vitality of Mme. Bernhardt Wonder of the Theatrical World

Tragedienne Displays Her Traditional Energy at Memorial Performance in Paris in Honor of Francois Coppee, Poet and Dramatist.

THE vitality of Mme. Sarah Bernhardt remains one of the wonders of the theatrical world. Since her appearance in M. Maurice Rostand's poetic tragedy "La Haine" last winter and a few performances of Rostand's "Athalie," one of the great pieces of her old repertoire, the celebrated tragedienne has not been much in evidence, but she has just displayed her traditional energy in participating in a gala at the theater which bears her name given in honor of the memory of one of the friends of her youth, the poet and dramatist, Francois Coppee of the French Academy. It was the one act piece in verse "Le Passant" (The Passer-by), which gave to Coppee the greatest dramatic triumph of his career and to Bernhardt a success in modern poetic drama equalling that which she had enjoyed in the classics, which she chose for the gala.

The part of Zanetto, the young poet who passes one evening across the life of a celebrated courtesan of Renaissance Italy and thrills her as none of her rich and famous lovers have ever been able to do, as created by Bernhardt many years ago remains one of the grand traditions of the French stage. Very wisely she did not endeavor to act it, but contented herself with what might be called a reading, and since the melody and the elevated thought of the verse are the essential things in a piece of such simplicity of plot, the effect was much better than might have been expected. The "golden voice" is certainly not what it was twenty years ago, yet it retains much of its pristine clarity and sweetness and many of the older members of the audience hearing once more the flower lines of Zanetto must have been able to relive the great nights of Coppee's and Bernhardt's triumph at the Comedie Française more than a quarter of a century ago.

Cambodian Dancers Popular.

After the Russian ballet the great terpsichorean spectacle of the month has been the performances given at the Grand Opera by a group of Cambodian dancers from the Royal Theater at Angkor. The rich decorations, the strange rhythms of the Anamite and Cambodian music, the stately postures of the dancers who imitate the behavior of the statues of the Buddhist temples, have attracted by their truly regal splendor and artistic sobriety the admiration of the Parisian public and there is every probability that Cambodian dancers and dances are destined to enjoy a vogue in France similar to the Javanese ballets in England and the United States some years ago.

A little thing often serves to amuse the Parisians and enliven the great Parisian journalistic factiousness. It is an immemorial custom that on the night of the dress rehearsal, the all important theatrical affair here and of the great public conversation, a number of the cast, preferably the leading ladies, shall come forward after the final curtain and announce: "The piece which we have just had the honor of performing before you is by M. Monseigneur X. The formula has been considered as immutable as the laws of the Medes and Persians. Miss Yvonne Printemps recently provided much laughter at the Comedie Française when she announced the part of a maid in one of her husband's (M. Sacha Guitry) comedies, in which

sing before the Shriners' convention at San Francisco on June 30, and he will later go to Salt Lake and finish with a tour of the middle West.

Paul Kochanski, Polish violinist, now touring South America with Arthur Rubinstein, Polish pianist, has been engaged to appear as soloist next season with the Cincinnati Symphony Orchestra, the Philadelphia Orchestra, the Detroit Symphony and the New York Symphony Orchestra.

Both artists will arrive from Brazil in October, when Rubinstein will begin an American tour in the middle West and Kochanski will commence his season by appearances with the New York Symphony in Washington, Baltimore and Philadelphia.

The second annual convention of the United Hebrew Choral Societies will be held on June 18, 19 and 20 at the Hias Building, Eighth and Lafayette streets. The Choral Societies were organized in 1921 for the promotion of choral societies among the Jewish youth of America and for the development of Jewish music.

The convention will devote itself mainly to making plans for the following activities. The establishment of more choral societies throughout the country, the collecting and reviving of popular folk songs, the creating of suitable music for Jewish schools and finally, a plan will be elaborated for the establishment of musical singing.

Music Programs of Motion Picture Houses

he held that of the master of the house, she said. The piece which we have had the honor of performing before you is by M. Monseigneur X. The formula has been considered as immutable as the laws of the Medes and Persians. Miss Yvonne Printemps recently provided much laughter at the Comedie Française when she announced the part of a maid in one of her husband's (M. Sacha Guitry) comedies, in which

The most ambitious attempt at heavy drama during the week has been the production of M. Gabriel Marcet's four act piece, "Le Rêveur," by the Cercle des Beaux-Arts, an artistic group of which M. Robert de Fiers, the celebrated dramatic author and critic of *Le Figaro*, is president. His title adequately suggests the subject, the new attitude toward life derived from the hard life and quick, brutal decisions of four years in the trenches. A young man returns home after the war and realizes that his father and mother are badly nated and that his father has a tender feeling for a young widow, a refugee from St. Quentin. With the brusque entrance of the young man, the father tries to separate his parents. But the father has not the "new attitude" and at the critical moment refuses to engage himself in the adventure of a new life. The play is a masterpiece of the new attitude toward life derived from the hard life and quick, brutal decisions of four years in the trenches. A young man returns home after the war and realizes that his father and mother are badly nated and that his father has a tender feeling for a young widow, a refugee from St. Quentin. With the brusque entrance of the young man, the father tries to separate his parents. But the father has not the "new attitude" and at the critical moment refuses to engage himself in the adventure of a new life.

M. Ince Mauget, director of the Nouveau Theatre will produce within the next few days two one act pieces by American dramatists, "Cecile" a full act piece, and the piece ends as did M. Marcet's other drama, "Le Cœur des Autres" ("The Hearts of Others"), in an atmosphere of tense melancholy and disappointment.

Among the revivals of the week are "Triple Patte," a farce comedy, by MM. Tristan, Bernard and Goldstein. "The Sleeping Pig," by MM. Rip and Dieudonne, well known writers of revues, the music being by the graceful and witty composer Claude Terrasse. The piece had its premiere a number of years ago at the Capucines and was very successfully revived at the Michel during the war.

In music the week has been a light one, the interest centering upon recitals rather than upon symphony concerts. Mr. Albert Spalding enjoyed the great Parisian success of the season at Salle Gaveau Sunday evening, when he appeared with the orchestra of the Societe des Concerts du Conservatoire, under the baton of Edouard Goussier. Miss Enid Watkins, winner of a first prize in the vocal department at the American Conservatory at Fontainebleau, made her debut in the concert hall of the Hotel Majestic Thursday evening, under the patronage of Mrs. Parmelee Herriek, Mrs. Sheldon Whitehouse, Mrs. Jessie Patterson, Mrs. P. Beckman, Mrs. Walter V. Cotechet, Mrs. Henry Conkling and other prominent members of American society in France.

Robinson. First comes the "Scarface Dance," by Chamade, by the great dancer, Eugene Paganini, and Eugene Repelski. Then follows an interpretation of Kreisler's "Schoene Rose Marin," by Miss Gamberelli, premier danseuse, and a new song, "The Blue Paradise," by William Robyn, lyric tenor. Melchior Mauro-Cotton plays the "Pilgrim's Chorus," from "Tannhauser," at the Capucines.

On the music side of the program at the Rivoli the orchestral feature will be the overture from Auber's "Masaniello," by the orchestra, under the direction of Frederick Stahlberg and Emanuel Baer. Miriam Lax, soprano, and Adrian da Silva, tenor, will sing "The Blue Paradise," by William Robyn, lyric tenor. Melchior Mauro-Cotton plays the "Pilgrim's Chorus," from "Tannhauser," at the Capucines.

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This discussion has arisen because of the fact that almost simultaneously with the showing of "South of Suva" at the Rivoli Theater next week, beginning Sunday, June 18, an expedition to the tropics has been planned. The picture actually in the South Seas.

Ewart Adamson, author of "South of Suva," declares that the Los Angeles native product has all the advantages. "I spent five years in the South Seas," he said, "and I wish to say that the island stuff screened in 'South of Suva' is as good as the real thing. We took the material under absolutely perfect conditions, our film was fresh, we had every laboratory facility—no underdog vagaries of the climate—every respect we had the advantage over any expedition which goes to do picture making in the South Seas. You can reproduce scenes perfectly in Los Angeles. Why go thousands of miles when the disadvantages of improper facilities neutralize any advantages which might accrue?"

"South of Suva" is a Mary Miles Minter picture, showing her as a young English wife who goes to join her husband in the Fiji Islands, only to find that the insidious influence of the tropics have "got" him and he has become a drunkard and a degenerate. The ensuing incidents are full with unique drama. Miss Minter is supported by John Bowers and Walter Long. Fred Myton wrote the scenario, while Frank Urson directed.